

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

the marquee • volume 8 • no. 4

SUMMER 1982

THE PRESIDENT'S PAGE

My personal association with theatre in Kansas goes back to the 1950's, when I participated in productions at East High School in Wichita. Subsequently, I was in productions at Wichita State, under the direction of Dick Welsbacher and Mary Jane Teall. Mary Jane was also my director in productions for the Wichita Community Theatre. Years later I was to return to Kansas to do graduate work at the University of Kansas, and for the past six years I have taught theatre at a private college in our state. I thus have strong ties not only to this state, which I consider my home, but in particular to our theatre in this state.

Kansas has produced more than its share of theatrical leadership for the nation: Jed Davis, Ron Willis, Twink Lynch, Joyce Cavarozzi, Andrew Tsubaki, Karl Bruder -- these are just a few of the individuals who have given Kansas much recognition as a state with strong theatre activity. We are indeed strong, and at all levels of theatre. I have personally seen our own Campus High School when it performed an original play in New York a few years ago. I have seen excellent theatre produced by community theatres in Salina and McPherson in my own area, and by numerous others in the superb FACT Festivals. I have seen excellence in the professional theatre with our own Seem to Be Players, Vassar Playhouse, and Wichita Children's Theatre. I have attended many university and college productions, and have been treated to excellence at such schools as Marymount, Sterling, Wichita State, K-State, Kansas Wesleyan, Bethel, and others. Theatre is alive and well, to cite a cliche, in Kansas. But will it be alive and well in the future?

A concern I have is that our collective future may not be so healthy if we fail to recognize our mutual interdependence. How many of us make a concerted effort to participate, at least as audience members, in theatre activities outside of our own special area? How many of us in educational theatre, for example, attend community theatre productions in our areas? How many of us show an interest in our secondary school programs? I, for one, have certainly not done enough in that regard. Surely we can recognize that the high school student becomes the college student who may later become the mainstay of a community theatre program? I sense a considerable amount of divisiveness and jealousy among our own AKT constituency, and I find it difficult to discover the positive aspects of such attitudes. We face many similar problems, especially as related to our present economy. We must be aware of the reductions in theatre programs occurring both at the high school and college levels in our state. Such reductions will affect all of us.

If AKT is to have some impact upon individuals in Kansas faced with decisions regarding the future of theatre at any level, we can only hope

continued...

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to make such impact if we truly work as one unit. We must first develop a true understanding of and sensitivity to our various problems, relationships, and strengths. Creating that sense of unity may provide us with the possibility for having tremendous influence in determining theatre's future in our state.

There is so much to be proud of in Kansas theatre. There are so many excellent and exciting theatre groups in our state. I urge all of us to discover that for ourselves, to recognize our colleagues in theatre and to support them and work with them. With such mutual support and understanding, we can work toward even stronger theatre in our state through our Association of Kansas Theatre.

-- Piet Knetsch, President

POST SCRIPT

Dear AKT Member,

I need to express some grave concerns regarding the AKT financial status. Our recent joint convention with MATC turned out to be rather disappointing in that we fell far short of our goal of 200 Kansas registrants. The result is that our income from that Convention will be far below the budgeted \$2000.

At the time of this writing, the registrations for the Theatre for Young Audiences Festival is also very slow. I do not want to be an alarmist, but I am alarmed! If we do not find some sources of revenue in the near future, we may have to make drastic cutbacks in our Executive Director's services. Please take this message to heart and provide us your ideas, your support, and your money!

--Piet Knetsch, President

P. S. Contributions to AKT are completely tax deductible.

THOUGHT FOR THE DAY

"THE MORE YOU LEARN,
THE MORE YOU SHOULD REEXAMINE YOUR OWN CONVICTIONS"

* * * * *

GOING MY WAY?



ATA - AUG. 15-18

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1982-1983

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AKT SCRIPT LIBRARY

America Hurrah	The Inspector General
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An Inspector Calls	Jason
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Arms and the Man	Kennedy's Children
Arsenic and Old Lace	Kind Lady
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The Blackboard Jungle	Major Barbara
Black Chiffon	A Majority of One
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Born Yesterday	The Milk Train Doesn't Stop Here Any More
Bullshot Crummond	Minick
Butley	Miss Lonelyhearts
Cactus Flower	Mister Angel
Charley's Aunt	Mister Roberts
The Chinese Prime Minister	The Mousetrap
Craig's Wife	My Fair Lady
Dangerous Corner	Never Too Late
Dark of the Moon	Night Must Fall
Dear Me, The Sky Is Falling	1984
Design for Murder	Noah
Diary of Anne Frank	Nobody Loves an Albatross
The Distaff Side	Nothing But Nonsense
Don't Drink the Water	The Odd Couple
Double Door	The Old Lady Shows Her Medals
Dracula	Out of the Frying Pan
Enter Laughing	Peg O' My Heart
Epitaph for George Dillon	Penny Wise
Everybody Loves Opal	Persecution and Assassination of Jean-Paul
Everything in the Garden	Marat. . . Marquis de Sade
Family Portrait	A Phoenix Too Frequent
A Far Country	Photo Finish
Finishing Touches	Present Laughter
George Washington Slept Here	Pullman Car Hiawatha
The Glass Menagerie	Purlie Victorious
The Good Doctor	Pursuit of Happiness
Good Housekeeping	Rats (Horovitz)
Gramercy Ghost	The Rats (A. Christie)
The Happy Journey	Relative Values
The Happy Time	Ring Around Elizabeth
Harlequinade	Roar Like a Dove
Harvey	Sabrina Fair
Hello, Dolly	Scapino
A Hole in the Head	The Secret Affairs of Mildred Wild
Holiday for Lovers	See How They Run
The Hollow	Shenandoah
Hotel Paradiso	A Shot in the Dark
The Hot I Baltimore	The Sign in Sidney Brustein's Window
The House of Blue Leaves	The Solid Gold Cadillac
The Importance of Being Earnest	Spoon River Anthology
Inadmissible Evidence	Summertree
Inherit the Wind	Sunday in New York

The Teahouse of the August Moon
Ten Little Indians
Thieves' Carnival
A Thurber Carnival
Tobias and the Angel
Tom Jones
The Unexpected Guest
The Uninvited
Wake Up, Darling
What the Butler Saw
When You Comin' Home, Red Ryder?
Waiting for Godot
The White House
Without Love
The World We Live In
You Can't Take It with You

ANTHOLOGIES

The Collected Works of Jane Bowles
(includes The Summer House)
Moliere: The Misanthrope & Other Plays
(includes: The Sicilian, Tartuffe,
The Doctor in Spite of Himself,
and The Imaginary Invalid)
Three Plays about Business in America
(includes: The Adding Machine,
Beggar on Horseback, and All My Sons)
Two Plays by Ann Jellicoe
(includes The Knack and The Sport of
My Mad Mother)

MISCELLANEOUS MATERIALS

Baker's Gay Nineties
Baker's Roaring Twenties
Five and Ten
For Women Only
Impromptu Entertainments
The Laff Revue
Quick Tricks
Revue Unique
Short and Sweet
Stunt Plays

AKT LENDING POLICY:

Scripts are loaned free of charge to
AKT Members for a period of 30 days.
Borrower pays postage both ways.

WELCOME TO AKT!

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New Organizational Member

Wichita Assn. for Repertory Arts
2903 East Central
Wichita, KS 67214

(Community Theatre Division)

CORRECTIONS

AKT Directory (last MARQUEE)

Gerald Schmidt's street number
is 4730 W. 28 St. (not 2730)

University/College Directory

Please add:

St. Mary of the Plains College
Dodge City, KS 67801
Barney Korbelik, Director
Phone 316/225-4171, x 27

(Sorry, Barney)

COSTUME RESOURCES

(Thanks to Kathleen Egan, ESU)

Kansas City Costume
8125 Santa Fe Drive
Overland Park, KS 66204
913/381-6639, 913/642-5025

Theatrical Services, Inc.
128 S. Washington
Wichita, KS 67202
316/263-4415

Western Costume
5335 Melrose Ave.,
Hollywood, CA 90038
213/469-1451

Rubie's Costume Co., Inc.
86-15 Jamaica Ave.,
Woodhaven, NY 11421
212/846-1008

Brooks/Eaves
117 W. 17th St.,
New York, New York 10001
212/989-8000

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SUMMER THEATRE SCHEDULES

DISTRICT ONE (NW KS):*Fort Hays State University

An original script:

THE LONELY MAN - July 1-3

DISTRICT TWO (NC KC):*Kansas State University

In Repertory June 30-July 29:

THE GLASS MENAGERIE
SEXUAL PERVERSITY IN CHICAGO
THE RUNNER STUMBLES*Salina Community Theatre

June 24-27, July 1-3, 7-11:

A FUNNY THING HAPPENED ON
THE WAY TO THE FORUMDISTRICT THREE (NE KS):* Kansas University Theatre
(Kansas Repertory Theatre)

In repertory July 8-25:

WIZARD OF OZ (Community show)
A FLEA IN HER EAR
HOW THE OTHER HALF LOVES* Topeka Civic TheatreTRIBUTE - June 3-19
MY FAIR LADY - July 15-Aug. 14* The Barn Players (Overland Park)DEATH OF A SALESMAN - June 1-12
STAGE DOOR - June 18-26* Missouri Repertory Co. (KC, MO)

In repertory beginning July 8:

ANTONY AND CLEOPATRA
HAY FEVER
MAGNIFICENT YANKEEDISTRICT FOUR (SW KS):

None submitted

DISTRICT FIVE (SC KS):*Wichita Children's Theatre

HANSEL AND GRETEL - May 21-23

Two shows developed
from Onstage classes - July 3, 31*Music Theatre of WichitaTHE KING AND I - June 9-13
BYE BYE, BIRDIE - June 23-27
PIRATES OF PENZANCE - July 7-11
NO, NO, NANETTE - July 21-25
OLIVER - August 4-8*Wichita State UniversityGUYS AND DOLLS - June 17-19
BLACK COMEDY - June 24-26
BAREFOOT IN THE PARK - July 1-3
ON GOLDEN POND - July 8-10
ANGEL STREET - July 15-17
ROBBER BRIDEGROOM - July 22-24*Crown Uptown Dinner Theatre

SOUTH PACIFIC - May 27-July 18

*Hutchinson Repertory CompanySecond Annual Festival of New PlaysTHE OBJECT OF THE GAME - June 11
SHIRLEY BASIN - June 12
PLAYING GAMES WITH THE GODS - June 13DISTRICT SIX (SE KS):*Emporia State University

In repertory June 18-July 24:

ANGEL STREET
ROBBER BRIDEGROOM
BORN YESTERDAY
"Show Stoppers" (a musical revue)*Pittsburg State UniversityCHICAGO - July 2-10
THE ODD COUPLE - July 13-20
THE KING AND I - July 24-August 1SEND MARQUEE YOUR FALL SCHEDULES
NOW!

"I don't think [those who voted for the federal cutback in support for the arts] understand the role of the arts in this society or the need for art. You can't compare us to hospitals or cancer research. You can't stack us up in that kind of competition and ask if we are a matter of life and death. Yet in some metaphorical way we are. Society has to think about itself in order to endure, and what we're trying to do is hold up mirrors and say, 'This is what we are. Think about it.' Perhaps then we have a hope and a prayer of evolving toward something better. Is that that what we want to cut out of life, the possibility of thinking about our lives? We're putting up the work of artists who want to talk about what it is to be on this earth, who want to think and feel and express themselves. To me it's imperative that we have that. . . . As society becomes more technological and people sit in their cubicles looking at Betamaxes, we need the kind of community that happens when you experience the theatre. (Amer. Arts, 3/82)



**46th Annual Convention
American Theatre Association
The Sheraton Centre Hotel
New York
August 15-18, 1982**

For further information contact:



American Theatre Association
1000 Vermont Avenue, N.W.
Washington, D.C. 20005
(202) 628-4634

WELCOME TO THE AKT BOARD!

New members of the AKT Board are Nadine Charlsen, President-Elect; John C. Lehman, Secretary-Treasurer; Jan Eaton, Secondary School Chair; Lee Howe, Secondary School Chair-Elect; and Sharon Sikes, Children's Theatre Chair (replacing Laura Jones who will be resuming graduate work).

And thanks a million for your service to AKT to Ron Frederickson, Past President; Laura Jones, past Children's Theatre Chair (break a leg on that PhD, Laura); Marsha Stewart, past Community Theatre Chair; Jeff Corrick, past Professional Theatre Chair; and Andrew Tsubaki, past University/College Theatre Chair. You are the greatest!

Steve Shapiro assumes the Chair for University/College Theatre, Mary Doveton assumes the Chair for Community Theatre, and Joyce Cavarozzi becomes our Past President and hopefully gets some much deserved rest. Mike Hostetler assumes the Chair of the Professional Theatre Division. Welcome and thanks to one and all!

COMMUNITY THEATRE NEWS

Community theatre is alive and thriving around the state! Nice to have seen old friends at the Convention in Kansas City (how does Salina Community Theatre always manage to have one of the largest groups present?), and even nicer to have been able to meet so many new people. For me one of the very best experiences of a Convention like ours is the opportunity it gives for getting to know people from other theatres and to share ideas and problems.

On the positive side, we are making some progress with the State Community Theatre Directory. At this time we have received about 25 completed questionnaires. If your group has not yet responded, PLEASE send it back quickly and save me from having to write you another letter. Many, many thanks to all of you who did take the time to share your information with us.

Remember when you are planning next season that 1983 is a FACT year! You might want to include a show in your season that could be used as an entry in the Festival of American Community Theatre. Our state FACT will be held in Emporia (along with the AKT Convention) March 11-13. The Regional FACT will be held in Iowa City the following weekend, and the National FACT will be held in June in Haines, Alaska! The national winner will be invited to take their production to Japan in September. Think about your entry now!

Another request: please put me on your mailing lists, or drop me notes and let me know what is happening in your community theatre. Then I can share what you are doing with other interested people around the state through this column. Send newsletters, programs, flyers, etc., to: Mary Doveton, 2122 Owens Lane, Lawrence, KS 66044. Thanks.

-- Mary Doveton, Chair

CHILDREN'S THEATRE NEWS

The production of Jim Thorpe, All-American, co-produced by Thunderbird Theatre of Haskell Indian Junior College and the University of Kansas Theatre for Young People (KU-TYP), is turning out to be the most "far-reaching" of all those in KU-TYP's sixteen-year series. Of course, the Haskell Thunderbird Theatre is used to distant trips, but the farthest away KU-TYP has toured is Peoria, Illinois.

Jim Thorpe travels in April to Los Angeles, CA, and to Anadarko, OK, with a trip to St. Paul, MN, scheduled for early May. All three out-of-state engagements are part of extensive Native American Centers' programs of various sorts. In L.A., the production will be a focal point for an exploration of professional opportunities for Indians in the entertainment world, with professionals from the industry integrally involved. In St. Paul, the performances will be part of a local Native American celebration.

These out-of-state performances are in addition to Kansas bookings which have included Medicine Lodge, Uniontown, Ft. Scott, Waterville, Concordia, Neodesha, Topeka, and the AKT Theatre for Young Audiences Festival in Wichita.

Co-directors Pat Melody and Jed Davis are beginning work on an article about the production and its implications for intercultural understanding.

MORE COSTUME RESOURCES

The Costume Collection, 601 W. 26th St., NY 10001; 212/989-5855

Krauss Costume Co., 301 W. 5th St., Cincinnati OH 45202; 513/721-2220

PROFESSIONAL THEATRE DIVISION NEWS

The Hutchinson Repertory Theatre is proud to announce an event unique in Kansas. The Second Annual Festival of New Plays will be presented, by HRT, on June 11-13, 1982, at the Dillion Outdoor Education Center in Hutchinson. Three plays have been selected from a nation-wide competition open to all unpublished playwrights. The three plays chosen are: THE OBJECT OF THE GAME, a comedy by Steven Nelson (June 11 at 8:30 p.m.); SHIRLEY BASIN, a drama by Jack Gilhooley (June 12 at 8:30 p.m.); and PLAYING WITH THE GODS, a children's show by Lisa Merkl (June 13 at 2:00 p.m.).

The Festival is designed to benefit both playwrights and audiences by making available outstanding works by little known playwrights. More than 60 scripts were submitted to this year's Festival Panel, and the quality was, by and large, very good. In fact, the Panel was so pleased that it is considering restricting the competition to Midwest playwrights in future years. HRT considers this high quality as evidence of just how badly new outlets are needed for playwrights, who are often caught in the dilemma of not being able to have a play produced simply because none of their other plays have been produced. The Festival is a means to remedy this, and also to provide audiences with plays that will both entertain and challenge them.

The Guest Artist for the Festival will be Robert Patrick, author of KENNEDY'S CHILDREN. He will direct SHIRLEY BASIN, and also lead workshops on playwriting. These workshops will be informal, and will emphasize the practical problems encountered by playwrights and the means to overcome them.

For more information, please contact the HRT offices at 126 E. 2nd, Hutchinson, KS 67501, or call 316/663-7788. Lodging is available, and last year the Festival had guests from 25 states!

APPLAUSE! APPLAUSE! APPLAUSE!

At our recent Convention in Kansas City (held in conjunction with the Mid-American Theatre Conference Convention), the Association of Kansas Theatre awarded Certificates of Recognition to the following individuals and organizations:

Claudia Leonesio and the Recreation Services for the Handicapped, Hutchinson Recreation Commission for work with the mentally and physically handicapped in puppetry, mime and creative dramatics. This work was partially funded by the Kansas Arts Commission, and aided by the Hutchinson Repertory Company.

For the past year and a half, the Recreation Services for the handicapped of the Hutchinson Recreation Commission has done workshops in puppetry, mime, and creative dramatics for the mentally and physically handicapped. The puppetry group has performed for over 3000 people, so far; will perform at Worlds of Fun in May, and will perform for the Texas National Association for Retarded Citizens in November.

Lawrence Community Theatre for fostering the productions of original plays.

In the past three years, Lawrence Community Theatre has produced two original plays as a part of their season. The first was Flesh, Flash, and Frank Harris by Paul Stephen Lim, a play based on the mildly notorious Frank Harris who lived in Lawrence for a time, and whose book My Life and Loves caused no small stir. The second, produced this past January, is The Wabash Winning Streak, by another Lawrence resident, John

APPLAUSE, CONTINUED

Clifford. This play is about a group of down-on-their-luck gamblers at a coffee shop in a Las Vegas Casino. Frank Harris was directed by Mary Doveton, and Winning Streak was directed Herk Harvey.

Judy Hillman for work with the hearing impaired in secondary school theatre.

Judy teaches at Curtis Jr. High School in Wichita, where she directs five dramatic productions a year, all of which are signed. She also directs and tours a special production for the hearing impaired which is taken to several elementary schools in the Wichita area, including the hearing impaired school. Judy conducts drama workshops in class, and all her students are in the process of learning to sign.

Jack B. Wright for his performance and tour of The Sage of Emporia.

This one-man production, based on the life of William Allen White, Editor and Founder of the Emporia Gazette, premiered on the campus of Kansas University in March, 1981, as a part of the Festival of Arts Week, and toured subsequently to Rockhurst College, Kansas City Community College, Iola, Emporia, and elsewhere. This summer it will play in Oklahoma.

The script was written by Henry Haskell, a classmate of William L. White at Harvard University. Mr. Haskell initiated the contact with Kansas University's Theatre Department with the suggestion that a one-man show be cast and toured. Ultimately, Ron Willis of the KU Theatre Department directed and Jack B. Wright (after considerable research on the life of William Allen White, including exhaustive interviews with Katherine White of Emporia) played the role.

Jack B. Wright is professor of theatre and artistic director for the KU Department of Drama. Mr. Haskell was a journalist for the Kansas City Star for 40 years.

Theatre for Young America, Inc., for the production and tour of "Babylonian Encounter."

Babylonian Encounter is an original play about sexual abuse of children which was awarded a \$10,000 prize from the Bacchus Cultural and Educational Foundation of Kansas City. It was written by Gene Mackey, directed by David Mackey and produced by Theatre for Young American in Overland Park, KS, the Johnson County Mental Health Center and the Kansas Committee for Prevention of Child Abuse. It has been performed throughout the U.S. and in Amsterdam, Holland. The prize money will underwrite the cost of 30 free performances to be given at area schools.

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HAPPY SUMMER!

Andrew T. Tsubaki for special research and production work with Chhau Folk Mask Dance of India.

As a tourist to India in 1975, Andy Tsubaki became interested in Chhau dances. He subsequently made application for a scholarship jointly funded by the governments of the U.S. and India through the Indo-U.S. Sub-Commission in Education and Culture. He received one of the scholarships in the form of a three-month grant during the winter of 1981, and obtained additional partial support from the University of Kansas.

There are three kinds of Chhau Dances, the most elegant and perhaps modernistic of which is the Seraikella. Part of Andy's interest in this art form is a comparison of it with Japanese No Theatre.

When he returned to the U.S., he began teaching this dance to a group of students. It has been performed at KU, taken on tour, and will be presented at this Convention immediately following this AKT Business Meeting. Dr. Tsubaki will also give a demonstration/presentation at the up-coming ATA Convention in New York City this August.

ANOTHER INNOVATIVE PROJECT

Four physically handicapped persons from Topeka filled the principal roles in Life/Song, a play portraying struggles of the handicapped that was presented at Kansas State University in Manhattan in late March.

The play was written by Norman Fedder of the K-State Theatre Faculty and featured Topekans Michael Byington, Virgean Friedrichs, Laura Moore, and Scott Neese. It presented two problems: that of handicapped people coming to terms with their condition, and that of the struggle of an "able-bodied" group counselor trying to relate to them.

The production grew out of a project funded by the Kansas Arts Commission to do workshops with the Topeka Resource Center for the Handicapped. Rehearsals for the play began in October, with one each week in Topeka and another each week in Manhattan. (as reported in the Topeka Capital Journal)

JOSEPH WESLEY ZIEGLER: THE ARTS AT THE CROSSROADS

The organizations best able to keep going full speed will be those with the best relationship to personal (private checkbook) funding. The growth of individual support has been one of the great achievements of the last fifteen years in the arts, for while government has recently been the most visible patron, it is individuals giving modestly who have created a new basis of support -and a very healthy one. A quarter of a century ago, arts organizations were sustained largely by wealthy patrons--people who could dig deep and come up with thousands of dollars each year. There are certainly still some of them around, and their money often supports the most original undertakings; but individual giving has mostly passed to the thousands of people in our communities who give small amounts of money each year--\$10, \$25, \$50, or \$100 for the sustaining fund or for membership. Modest giving provides steady money and has no strings attached. It also confirms the importance of the arts in a given community, and neftier funders in both the public and private sectors will often acknowledge, and sometimes match, the commitment of the "little givers." (American Arts, March '82)

THEATRE - LIBERAL ARTS/LIBERAL ARTS vs. THEATRE
(reprinted by permission Theatre News)

It is astounding that the core of every liberal arts program, especially in small colleges and universities, is barely tolerated; that the hub around which the wheel of the arts and humanities can revolve is scarcely greased; that the only truly integrating discipline in a system of study that supposedly stresses integration rarely receives as much financial support as the travel budget for even the tiniest team sport. It is astounding to me that the theatre programs throughout the country are not accorded special privileges, attention, large budgets and facilities to reflect their central, crucial position in the liberal arts framework.

There are several obvious reasons for theatre's centrality. First, the re-creation of a significant piece of theatrical literature inherently includes elements of other arts and humanities: visual arts, dance, music, literature, psychology, history, philosophy, architecture, etc. Second, theatre re-creates in time and space another cultural environment, the understanding of which, through the action of the play, leads to the acquisition of broader perspectives, a more liberal attitude. Third, the environment and the action that takes place in it re-creates human activity on the intellectual and on the emotional levels. There is no other liberal arts discipline that can claim this kind of whole-human approach.

More important than these reasons, however, is the fact that the essence of drama is conflict, the head-on confrontation of differing priorities, value systems, choices. The re-enactment of the events leading to these confrontations reveals value systems in action; enables us to compare our parallel systems and, thus, to understand the human complex better, and enables us to "live" several lives at one time. These experiences in valuing are at the heart of the affective domain, the one educational area most educators fear and/or avoid, and the one widely believed to be the least addressed in cognitive-heavy American education.

This valuing is enhanced, moreover--even made possible--by the immediacy of the theatrical experience. We do more than assimilate intellectually and intuitively the connections between the play's physical and linguistic architecture, between its intellectual and moral histories, between its psychological and philosophical foundations. We do more than try to outguess the plot, or wonder who will be victorious. We do more than witness and comment. We feel. We experience. We re-live. We live with. We become. We sit in the same room and in the same time with people like ourselves and we actually share their lives. We actually do accompany the protagonist along his Golgothian trail. We do walk in another person's moccasins for awhile. And we suddenly understand. We understand more of ourselves, of where we fit in the incredible march of mankind, of where we "are" at that very moment.

This layering of cognitive and affective knowledge toward understanding the goal near the peak of education aspirations, makes excellent theatre the most potent, all-encompassing liberal art in the intellectual sphere, and probably the only liberal art working directly in the emotional/affective sphere. As such, it represents the essence of the liberal art credo: to educate the whole person toward an integration of self and the place of self in the world.

The reasons this happens only occasionally may be found in the very heart of the liberal arts idea. For example, if there is a sine qua non in the realization of an excellent theatre production within the liberal arts framework, it is the director. We expect these people, however, to hop (gracefully is preferred) through Ph.D. hoops which regularly scrapes off sensitive outer layers, to teach many hours in a scholarly fashion, to work imaginatively with minimal or inadequate facilities, staff and budgets within pseudo-training programs, and still create heart-stopping art. It's not easy. For every University of Evansville, every Hanover College, every Clarke College in Iowa, there are hundreds of schools whose directors are unable to bridge these requirements, who are imperceptive, inartistic, insensitive, and unimaginative, or,

LIBERAL ARTS VS. THEATRE, CONTINUED

worse, who are faking it artistically under the cover of degrees that had nothing to do with art.

The liberalizing power of a play, academic, sociological and psychological reasons [sic]. Often these experiences become some of the most liberalizing and integrating moments in a student's life. Be that as it may, this insistence on "liberalizing" the students by participation in publicly performed plays often compromises the most liberalizing of the arts--often into ineffectiveness--just as it presents the liberal arts college with another dilemma.

The models with which these dilemmas have been attacked all seem unsatisfactory in some way: professional acting companies on campus preclude wide student involvement; parallel creative and scholarly staffs are too expensive and educationally divisive; professionally-geared training programs steal enormous time and energy from the student's other "liberalizing" activities (which may even include dating, drinking, dancing and thinking of other things); enforced student attendance at local professional theatre is uncontrollable, unwieldy and often impossible. It is not surprising that directors and administrators throw up their hands, accept the "Well, it's a learning experience" mediocrity, hope that the embarrassment of the show does not offend a knowledgeable trustee, and look in vain for that one per cent of true scholar-artists to find their school.

It is my contention, obviously, that theatre, the quintessential liberal art, deserves exceptional treatment and support; that its very nature coincides with the goals of liberal education; and that its full realization on a liberal arts campus is the most accurate reflection of those goals. The liberal arts college should do best what it says is most important--the education of the whole man, intellectually and emotionally, toward integration.

-- Thomas H. Gressler
(Theatre News, March 1982)

Volunteers entitled to tax benefits

A number of tax benefits are available for volunteers under the general charitable contribution deduction of the Internal Revenue Service (IRS) Code. The IRS explains that volunteers can deduct "unreimbursed expenditures made incidentally to rendition of services to a qualifying organization". In other words, a volunteer may deduct out-of-pocket expenses incurred while doing volunteer work for certain groups approved by the IRS.

Qualifying organizations include units of government; organizations formed for scientific, literary, or educational purposes (including 501(c)3 arts and humanities councils), and charitable groups, among others. The organization must have prior approval as a qualifying organization from the IRS.

The following are representative expenditures that volunteers may wish to deduct:

- direct gifts of money to an organization
- automobile mileage and expenses
- bus and cab transportation expenses
- parking and tolls
- special uniforms
- telephone bills
- entertainment and meals given away to others

- cost of meals and lodging, if away overnight
- travel expenses above per diem allowance
- tickets to charity benefits above intrinsic value

Items for which a volunteer receives reimbursement may be deducted only to the extent that actual expenses exceed the amount of compensation.

In general, the following requirements apply:

1. Must be amount actually paid during the taxable year, not just a pledge.
2. Must be made to a qualifying organization.
3. Must be actual out-of-pocket amount.
4. Must be recorded; volunteer should know name of organization to which contribution is being made, amount and date of each contribution, and method of valuing in-kind gifts.
5. Where possible, especially for large gifts, a statement of donations should be obtained.

A complete description of federal tax deductions for volunteers can be obtained from your local IRS office. Ask for Publication #526, "Charitable Contributions." —Assembly of Community Arts Councils of Oklahoma

CALENDAR

Aug. 15-18	ATA Conv. NYC
Mar. 11-13	AKT Conv. FACT '83 Emporia
Mar. 18-20	Region 5 FACT and MATC Conv. Iowa City
June 8-12	National FACT '83 Haines, ALASKA
Aug. 1983	ATA Conv. Minneapolis

FOR YOUR INFORMATION

Everett McGill, who plays the lead in the science fiction film Quest for Fire, is from Kansas City, Kansas, and studied theatre at UMKC before moving to New York. In an interview in the KC Star, he reported that it took 3-1/2 hours every day to apply the make-up for his role as a young cave man.

* * *

The long-awaited book by Mary Jane Evans and Jed Davis called Theatre, Children and Youth came off the presses last January 15th in paperback. A hardback edition is due any time, and both are available from Anchorage Press. It has much to say to both producers and sponsors of theatre for child and youth audiences, to those who use children and young people in casts, and to those who may just be interested in what's happening in the every-growing field of children's theatre.

* * *

The Kansas Arts Commission, long a supporter of AKT, has announced that their craft fairs booklet is now ready for distribution. Kansas Arts & Crafts Fairs 1982 is available free from KAC, 112 West 6th, Suite 401, Topeka, KS 66603, or call 913/296-3335.

* * *

American Arts is an especially valuable bi-monthly magazine available from the American Council for the Arts (ACA), 570 Seventh Ave., New York, NY 10018, for \$15 per year, or \$24 for two years.

* * *

Playwrights might be interested in ScriptWriter News, Writer's Publishing Company, 250 West 57th St., Suite 219, New York, NY 10019. 20 issues a year, mailed firstclass, for \$36.

* * *

Arts and the States, a report of the Arts Task Force of the National Conference of State Legislatures, is now available from National Conf. of State Legislatures, 1125 17th St., 15th Floor Denver, CO 80202 for \$6.00. (1981)

For the Soul and the Pocketbook by Elizabeth A. Vinson, has been published by the National Rural Center. It is the final work in a project on the Arts in Rural Communities sponsored by the NRC and the American Council on the Arts. It demonstrates how and why the arts are important in rural communities and provides suggestions for launching and managing arts programs. It is available at \$15 per copy (including postage and handling) from National Rural Center, 1828 L St., NW., Suite 1000, Washington, DC 20036.

* * *

McGraw-Hill Book Company has published Changing Schools Through the Arts, The Power of an Idea by Jane Remer. The volume chronicles the history and development of the League of Cities for the Arts in Education, a network sponsored and coordinated by the John D. Rockefeller 3rd Fund until August 1979.

The book deals with the birth and development of the Arts in General Education (AGE) Program in NYC and the adaptation and refinement of the idea and the process in the school districts of Hartford, Little Rock, Minneapolis, Seattle, and Winston-Salem. The concept of school development through the arts is explored in depth as it was manifested in P.S. 152 in Brooklyn, NY. The book offers guidelines and criteria for the planning and implementation of comprehensive programs that are also applicable to other areas of study.

In addition, Remer's book is a story of how educators, artists, and an array of community representatives learned to work together and profit from each other's knowledge and experience, and how the arts positively affected the lives of administrators, teachers, artists, parents, and students.

Available from McGraw-Hill Bookstore, 1221 Avenue of the Americas, New York, NY 10020 for \$14.95 per copy. (Information in this column from AAE's Interchange, Dec. 1981)

MARQUEE INFORMATION

Submitted by: _____ Date: _____
Address: _____
Phone: _____ (H) _____ (O) _____
Theatre Affiliation: _____

If you wish to be included in the next issue of MARQUEE, type or write clearly in the above space the item or story you would like to submit. News, feature articles, comments, discoveries, announcements, personal notes...anything you or your theatre would like to share with other interested theatre people throughout the state. You may use this form to send in season production dates as well. Topics of specific divisional interest are welcome. Use additional pages, as needed. The Editor reserves the right to select and edit where appropriate or to fit space needs. Copy deadline: September 15, 1982

SEND YOUR FALL SCHEDULES TODAY!

SEND TO: MARQUEE, AKT Central Office, 1334 Lakeside Dr., Topeka, KS 66604



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